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BBC-1

CAMERA SCRIPT

23/1/4/3373

"D R. W H O"

TX 65

SERIAL 'N'

Ep.1: 'The Web Planet'

by Bill Strutton

Producer	VERITY LAMBERT
Director	RICHARD MARTIN
Designer	JOHN WOOD
Script Editor	DENNIS SPOONER
P.A.	NORMAN STEWART
A.F.M.s	GILLIAN CHARDET
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	BARBARA CANNELL
Costume Supervisor	DAPHNE DARE
Make-up Supervisor	SONIA MARKHAM
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T.M.2	MARK LEWIS
Sound Supervisor	RAY ANGEL
Grams. Operator	TONY BOWERS
Vision Mixer	CLIVE DOIG
Floor Assistant	T. BECKETT
Crew	FOURTEEN

CAMERA REHEARSAL: FRIDAY, 22ND JANUARY 1965 - RIVERSIDE 1

Camera rehearsal (with TK-23 from 10.30)	10.30 - 1.00 p.m.
LUNCH	1.00 - 2.00 p.m.
Camera rehearsal (with TK-42 from 4.00)	2.00 - 7.00 p.m.
DINNER	7.00 - 8.00 p.m.
Camera rehearsal	8.00 - 8.15 p.m.
Line-up	8.15 - 8.45 p.m.
<u>RECORDING: VT/4T/25751</u>	<u>8.45 - 10.00 p.m.</u>

TRANSMISSION: Saturday, 13th February 1965.

A photographer from Pictorial Publicity will be in the Studio
for the last run-through - from approx. 5.30 p.m.

Technical Requirements:

Cam.1 - Ring Ped. 10:1 zoom	2 Booms (bicycle type)
Cam.2 - Ring Ped. 35, 24, 16, 9.	Mini Boom
Cam.3 - Ring Ped. 50, 35, 24, 16.	Echo
Cam.4 - Ring Ped. 35, 24, 16, 9	Radiophonics SFX Zarbi
Cam.5 - Ped. & Tower. 10:1 zoom.	Music on disc
SFX: Shalcross Periscope on Cam.4 or tilt lens	(Voices on echo to be rec. before lunch)

Genlock
Overlay

C A S T L I S T

Dr. Who WILLIAM HARTNELL
Ian Chesterton WILLIAM RUSSELL
Barbara Wright JACQUELINE HILL
Vicki MAUREEN O'BRIEN
Zarbi Operators: ROBERT JEWELL
JACK PITT
GERALD TAYLOR

RUNNING ORDER

Page	Scene	Characters	Light	Cams	Booms	Shots
1	TK1. Titles (TK23)				S.O.F.	
1-3	TK2. Trailer (TK42)	DR. WHO IAN BARBARA VICKI			S.O.F.	
3	TK3. Plain, Satellites, Web, Tardis (TK23) s/i 2 slides					
3-4	1. Int. Tardis	DR. WHO IAN BARBARA VICKI	DAY (Lunar light)	1A, 2A, 3A, 4A	C1, B1	1-8
4-5	2. Ext. Planet Vortis	ZARBI 1		5, 2B, 1A	A1	9-11
5-6	3. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	12- 16
6-7	4. Ext. Planet Vortis	ZARBI GUN ZARBI 1	"	1B	A1	17
7	5. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A	C1, B1	18- 19
7	6. Ext. Tardis on Planet	--	"	5, 1A		20- 21
7	7. Ext. Planet Vortis	ZARBI 1 ZARBI 2 ZARBI GUN	"	1A, 2B, 4B	A1	22- 25
RECORDING PAUSE						
8-11	8. Int. Tardis	DR. WHO IAN BARBARA VICKI	"	3A, 4A, 5, 2A, 1A	C1	26- 39
RECORDING BREAK						
12-13	9. Int. Tardis Living Quarters	VICKI	"	3C, 4C	B1	40- 47
13-15	10. Ext. Planet Vortis	DR. WHO IAN	"	1C, 2B	A1	48- 50
15	11. Int. Tardis	BARBARA IAN } on DR. WHO } scanner	"	3A, 1C, 4D	C1	51- 53

/cont....

Page	Scene	Characters	Light	Cams	Booms	Shots
15-17 inc. extra pages	12. Int. Tardis Living Quarters	VICKI BARBARA	DAY (Lunar light)	3C, 4C	B1	54- 60 inc. extra shots
17-19	13. Ext. Planet Vortis RECORDING PAUSE DURING SCENE	IAN DR. WHO	"	1D, 2C, 3A, 4F	A1	61- 65 66- 69
19	TK4. Ext. Pool	--	"		-	70
19-21	14. Ext. Planet Vortis	DR. WHO IAN ZARBI	"	2D, 4E 5	A1	71- 73
21	15. Int. Tardis	BARBARA	"	3B	B1	74
21-22	16. Int. Tardis Living Quarters	VICKI	"	5, 3B	B1	74A- 75
22-23	17. Int. Tardis	BARBARA	"	3B/A, 4A, 5	C1	76- 81
23-24	18. Ext. Planet Vortis	DR. WHO IAN	"	2D	A1	82
24	19. Int. Tardis	--	"	3A	C1	83
24	20. Int. Tardis Living Quarters	VICKI	"	4C	B1	84
RECORDING PAUSE						
25	21. Int. Tardis	VICKI	"	3A, 4A	C1	85- 86
25-27	22. Ext. Planet Vortis	DR. WHO IAN BARBARA	"	1B, 2C, 4F	A1 + Pre- rec. echo	87- 88- 95
RECORDING BREAK DURING SCENE						
27	23. Int. Tardis	VICKI	"	3A, 4A, 2A, 1	A1	96- 100
28	24. Ext. Planet Vortis	DR. WHO	"	1C		101
28	TRAIL SLIDE ROLLER CAPT. PRODUCER/ DIRECTOR CREDIT SLIDES					

SL

"DOCTOR WHO"

Serial N

EPISODE 1: "The Web Planet"

by

Bill Strutton

VT CLOCK (VT/4T/25751)

Q. TELECINE 1 (TK-23)

FADE UP

TELECINE 1 (TK-23)

Opening titles 27"

S.O.F. /

Q. TELECINE 2 (TK-42)

MIX TO

TELECINE 2 (TK-42)

Recap. last ep. (Dur:)

S.O.F. /

(TK-23 next)

(On TK-42)

- 2 -

(DOCTOR WHO IS AT
THE CONTROLS.

IAN WALKS TOWARDS
HIM.

BARBARA AND VICKI
TALK, UNHEARD, IN
THE BACKGROUND)

IAN: Nothing wrong is there,
Doctor?

DOCTOR WHO: Mm? Oh,
Chesterton.

IAN: Some sort of problem?

DOCTOR WHO: I don't know.
I'd have thought it impossible
- but I suppose we could have
materialised for a split
second of time and been caught
in its influence.

IAN: I'm sorry, Doctor -
you'll have to put it a bit
simpler than that.

DOCTOR WHO: We seem to have
been imprisoned by some kind
of force, Chesterton. I
can't break the hold at all.
Something, somewhere is slowly
pulling us, plucking us towards it.

(IAN STARES AT THE
DOCTOR, THEN:)

IAN: Down to where, Doctor?

(TK-23 next)

- 2 -

(On TK-42)

- 3 -

DOCTOR WHO: Mmm?

Q. TELECINE 3 (TK-23)

(DOCTOR WHO AND IAN
STARE AT EACH OTHER)

END OF REPEAT INSERT

TELECINE 3 (TK-23) Dur:

Ext. Day

W.A. of plain with
3 satellites on
skyline (Held)
Pan up and zoom in
on small satellite
in C. bgd. (Held)

L/B Raps Buela
Music (1)
30" app.
High thin note
Web Sting (1A)
Deep taugh note.

S/I SLIDE: "The Web Planet"

Pull back and depress
to see web in fgd.
(Held)

S/I SLIDE: Written by
BILL STRUTTON

End Music (1)
Materialisation
theme

Depress further
beneath web to WS
plain and zoom in.
Tardis materializes.

END TELECINE

MIX TO

Silence

1.

1 A

SLOW PAN L. to
R. showing just
the top of the
crags.

1. INT. TARDIS. DAY.

Int. Ship atmos.

2.

2 A 16 (Caml's pic on scanner)

LOW CU Scanner

(FULL OFF SCANNER
TO DOCTOR STARING
UP AT IT.

Boom C

3.

3 A 35

HIGH BCU DR. WHO

PUSH with him in and
L., holding back of
his head. Let go
R. to reveal IAN
and BARBARA in loose
2/S.

(BARBARA IS DRINKING
SOME WINE. IAN IS
PUTTING ON A DIFFERENT
PAIR OF SHOES. BOTH
ARE LOOKING AT THE
SCANNER)

DOCTOR: All responses negative.
Air thin.

(4 next - Deep 4/S)

(3 on 3)

BARBARA: Crags ... pools ...
It's like a, well ... a
cemetery. So quiet.

IAN: No vegetation is there?
And I haven't seen anything
move yet.

VICKI: That looks a bit grim.
Where are we?

(IAN AND BARBARA
STARE ON A SECOND,
THEN IAN, STARTING $\frac{1}{4}$
TO MOVE AWAY, CALLS)

4. 4 A 35

DEEP 4/S VICKI/
BARBARA/IAN/DR. WHO Doctor!

DOCTOR WHO: Later, Chesterton,
later. Mmm - all responses
negative. Now what can be holding
us here? What force?

VICKI: That looks a bit grim. Where

IAN: Can't there just be are we?
something wrong with the Tardis,
Doctor? /

5. 3 A 16

MCU DR. WHO

DOCTOR WHO: Wrong? We've been
plucked off our course!
Question is, is it some natural
phenomenon - or something
intelligent. Deliberate.
With a purpose? /

6. 4 A 16

2/S IAN/BARBARA

BARBARA: I'm sure you'll find
the answer, Doctor - you usually
do. /

7. 3 A 16

MCU DR. WHO

DOCTOR WHO: What? Oh, yess.
Yes. I'm confident I can
counteract it, Barbara - with
extra power. Let's see ...

(DOCTOR WHO SNAPS ON
EXTRA SWITCHES.)

8. 4 A 35

BCU VICKI

2 TO B

(VICKI IS SUDDENLY
ALERT, LOOKING
AROUND THE SHIP)

9. 5

WIDE SHOT of
Tardis.

Let antennae
appear R., then
ZOOM IN on the face

2. EXT. PLANET VORTIS. DAY.

(TARDIS AMONG ROCKS.
TWO ANTENNAE APPEAR

(2 next - LMS
ROCK X)

ROUND EDGE OF
CRAG, WAVING
AGAINST THE
SKY, THE HEAD
LOOKING TOWARDS
TARDIS.)

10. 2 B 35

LMS of ROCK X.

Let Head of ZARBI
in from behind rockA TWO-PINCERED
CLAW COMES INTO
SIGHT, GRIPPING
THE ROCK.Music (2)
Zarbi
sting.A SLEEK, SHINY
HEAD APPEARS
FROM BEHIND THE
CRAG, ITS
CYCLOPEAN EYE
WATCHING THE
TELEPHONE BOX.End Music
(2)

11. 1 A

MS of edge of
Rock Y.Let ZARBI in from
behindA CHIRRUPING SOUND
EMANATES FROM IT.Zarbi
Chirrup
singleANOTHER ZARBI
APPEARS AROUND
A SECOND CRAG.THE CHIRRUP NOISE
STEADILY RISES.Zarbi
chirrup

12. 3 A 35

3/S IAN/BARBARA/DR.

3. INT. TARDIS. DAY.

double

1 TO B

(DR. WHO, IAN AND
BARBARA AT THE
CONTROL PANEL)Zarbi
noise
conts.DOCTOR WHO: Good, good!
Considerable power response.

13. 4 A 35

BCU VICKI

(VICKI SHOWING
SIGNS OF STRESS)PULL OUT to let
IAN/BARBARA/DOCTOR
in R.

VICKI: Can you hear it? Listen?

Ian, Barbara? What is it?
What is it?

IAN: What can you hear, Lukki?

(3 next - 2/S
IAN/DR.)

(13 on 4)

- 6 -

VICKI: A ... a humming ...
Can't you hear it, Ian?

(SHE REACTS AGAIN,
AS THOUGH THE
NOISE HAS GOT
LOUDER)

14. 3 A 24
2/S IAN/DOCTOR

DOCTOR WHO: It must be an
extra-sonic sound - you know,
something young people and
animals hear. Now stand back,
you're in my way!

15. 4 A 24
TIGHT 2/S BARBARA/
VICKI

(IAN MOVES ASIDE)
DOCTOR WHO
CONTINUES AT THE
PANEL)

VICKI: It's stopped.
Barbara, it's stopped.

BARBARA: You all right now?

VICKI: Yes. Yes, thank you.

16. 3 A 24
3/S DOCTOR/BARBARA/
VICKI

(BARBARA MOVES AWAY /
FROM VICKI TO
REJOIN THE DOCTOR)

BARBARA: Doctor, we've got to
get away from this place.

DOCTOR WHO: I agree, my dear.
I agree. At least the power
build up was satisfactory.
Now. Motors!

17. 1 B
LOW SHOT of top
of ROCK X. 4. EXT. PLANET VORTIS. DAY.
Let ZARBI VENOM GUN
in
PULL OUT FAST to
let ZARBI in L. fgd.

(A ZARBI VENOM GUN
APPEARS AND IS
MANOEUVRED INTO
POSITION, AIMED
AT THE TARDIS.

(3 next - 4/S)

THE HEAD OF A
ZARBI APPEARS
BEHIND IT)

18. 3 A 35
4/S DOCTOR/BARBARA/
IAN/VICKI 5. INT. TARDIS. DAY.

1 TO A

(DOCTOR WHO, IAN,
BARBARA AND VICKI
AT THE CONTROLS.

19. 4 A 16
TIGHT 2/S
BARBARA/IAN
IAN AND BARBARA
EXCHANGE UNHAPPY
GLANCES)

20. 5
TIGHT SHOT of
TARDIS 6. EXT. TARDIS. PLANET VORTIS.

4 TO B

(THE TARDIS IS
OBVIOUSLY TRYING
TO TAKE OFF.

21. 1 A (reversed)
CAPTION: Empty
Landscape (taken
from 5's tower).
MIX BETWEEN TWO SHOTS
in time to SFX
using only inlayed
portion of 5's shot

IT FADES AND WE
START TO SEE
THROUGH IT.
IT RETURNS TO
SOLID, THEN
STARTS DISAPPEARING
AGAIN. IT REPEATS
THIS SEVERAL TIMES)

22. 2 B 24
LOW CU ZARBI

7. EXT. PLANET VORTIS. DAY.

WHIP PAN with
ZARBI up to Rock X,
letting in VENOM
ZARBI GUN

(ZARBI WHIPS L.
TO CONTROL GUN.
GUN LEVELS ON
TARDIS.

23. 1 A
CU ZARBI 2
ZARBI 2 MAKES
FURIOUS HAND
RUBBING ACTIONS)

24. 4 B 16
MS TARDIS.

S/I

24a. 2 B
CAPTION: The Web

S/I

25. 1 A
BCU ZARBI 2'S eye

2 TO A

RECORDING PAUSE FOR CAM.4 TO SET UP SHALLCROSS PERISCOPE OR TILT LENS

(Rec. pause)

- 8 -

26. 3 A 24 LOW SHOT through glass dome of power column. It sinks into control desk to reveal DOCTOR/ BARBARA/IAN/VICKI in TIGHT 4/S 8. INT. TARDIS. DAY.
(DR. WHO, IAN, BARBARA, VICKI A/B WHEN POWER COLUMN SINKS.)
CHIRruping noise. VICKI SCREAMS AND COVERS HER EARS. BARBARA GASPS AND CLUTCHES HER OWN EARS TOO.

27. 4 A (Periscope) WIDE 4/S DOCTOR/BARBARA/IAN/ VICKI SUDDENLY THE WHOLE SHIP LUNCHES TO ONE SIDE.
IAN AND DOCTOR WHO STEADY THEMSELVES AT THE LABORATORY.
VICKI CURLS AND TWISTS AND FALLS.

28. 3 A 24 HIGH CU BARBARA BARBARA IS HURLED IN THE DIRECTION OF THE SCANNER. SHE LOOKS UP AT THE SCREEN WHICH IS A MASS OF INTERFERENCE.

29. 2 A 16 LOW CU SCANNER //

30. 1 A (Pic. on scanner) ZOOMING wildly SUDDENLY ALL OUTSIDE NOISES AND THE INTERFERENCE STOP.

31. 5 WIDE SHOT into TARDIS DOCTOR WHO AND IAN REACT TO THE FACT THAT ALL IS NOT NORMAL. DOCTOR WHO MOVES TO THE CONTROL PANEL)

32. 3 A 35 2/S DOCTOR/IAN PULL R. to let in BARBARA R. Take DOCTOR and IAN across behind her, making DEEP 3/S BARBARA/DOCTOR/IAN IAN: What's happening, Doctor?
What's happening?
(DOCTOR WHO IS TAKING NO NOTICE. HE TRIES SEVERAL SWITCHES.)

(2 next - Low CU SCANNER)

(32 on 3)

DOCTOR: We're caught, trapped, held by some strange phenomenon. No power - the Ship is useless.

33. 2 A 16
LOW CU SCANNER

BARBARA: (VOICE OVER) Doctor, Ian - look. //

34. 1 A (Pic. on scanner)
WIDE, STEADY shot
of crags X-Y

I saw something move - out there. One of the crags.

IAN: Where?

35. 3 A 35
3/S BARBARA/IAN/
DOCTOR

BARBARA: Out there. I saw it. //
I saw it flash.

IAN: Well - it's not there now, Barbara.

BARBARA: (SHARPLY) I can see it's not there now.

DOCTOR WHO: Yes, all right. All right. There's no need for us to snap at each other, is there?

BARBARA: Sorry.

DOCTOR WHO: What you saw, my dear, was most probably cosmic interference.

BARBARA: I'm almost sure ...

36. 4 A 24
TIGHT 4/S BARBARA/IAN/
DOCTOR/VICKI fgd.

(BARBARA BREAKS OFF
AND STARES PAST
IAN AND THE DOCTOR)

Vicki!

(BARBARA PUSHES PAST
THEM. THEY TURN AND
MOVE AFTER HER.

VICKI IS UP ON ONE
ELBOW)

HOLD on BARBARA as
she goes to VICKI
and PUSH IN slightly
as they move US,
HOLDING on IAN & DOCTOR
as they X and letting
BARBARA & VICKI go

VICKI: It's gone ... the noise ...

BARBARA: Yes, it's all right now.

(36 on 4)

(BARBARA STARTS TO
HELP VICKI UP TOWARDS
THE DOORS OF THE
LIVING QUARTERS)

BARBARA: (cont...) I think you'd
better have a lie down.

IAN: Well, Doctor?

Nothing for it, dear boy. It's a
DOCTOR WHO: case for exploration.
Determine what this interference
is - how to counteract it.

IAN: You and I will do it alone.
I'll just tell the others ...

(IAN MOVES TOWARDS
THE DOOR AS DOCTOR
WHO BECOMES ENgrossed
IN THE CONTROL PANEL)

BARBARA COMES THROUGH
THE DOOR BEFORE IAN
GETS THERE)

How is she?

BARBARA: Better. Doctor, do
we have such a thing as a, well,
a sedative?

DOCTOR WHO: Should be with the
first aid kit. You know where
it is - over there, in the
cupboard.

37. 3 A 16
MS BARBARA

BARBARA: Oh, thanks. /

(BARBARA MOVES OVER
TO CUPBOARDS)

Tch. Look at all this stuff.

(SHE PULLS OUT SOME
ARTICLES, SHOWS THEM
TO IAN, PUTS THEM
BACK)

IAN in I.

(4 next - 3/S
DOCTOR/BARBARA/IAN)

(37 on 3)

BARBARA: (cont..) One of these days, Doctor, I'm going to have a big spring clean around here.

IAN: Barbara, the Doctor and I are going to have a look round, outside. (BARBARA REACTS)
Don't worry, I'll make certain he doesn't wander too far away. /

38. 4 A 24

3/S DOCTOR/BARBARA/IAN

DOCTOR WHO: Ready, Chesterton?

38a. 3 A 16

TIGHT 2/S DOCTOR/IAN

(SHE GOES) /

DOCTOR: I want you to wear this A.D.J.

IAN: A.D. what?

DOCTOR: Atmospheric density jacket.

IAN: Oh, is the atmosphere thin?

DOCTOR: Yes, it certainly isn't normal.

IAN: What's this?

DOCTOR: This is what you call a respiratory compensator.

IAN: I see, a sort of advanced oxygen mask, eh?

38b. 4 A 24

L.2/S DOCTOR/IAN

Door in R. of F.

DOCTOR: Exactly. /

39. 3 A 50

VERY WIDE 2/S

IAN/DOCTOR with doors in between

IAN: But Doctor, how can we open the doors; we have no power? /

(HE FLICKS SWITCHES)

DOCTOR: This is something I never ... this is not merely a decoration, my boy.

(THE DOCTOR TAKES OFF HIS RING AND GOES OVER TO LABORATORY AREA. IAN FOLLOWS. THE DOCTOR FLICKS A SWITCH. THE DOORS OPEN AND THEY EXIT)

RECORDING BREAK FOR BOOM B TO SWING AND BARBARA TO GET INTO POSITION

1 TO C 3 TO C
2 TO B 4 TO C

(Rec. Break)

40. 3 C 35

Loose 2/S
BARBARA/VICKI

/BOOM Bl/(turned)/

9. INT. TARDIS. LIVING QUARTERS. DAY.

(BARBARA GIVING VICKI
A PILL)

41. 4 C 16

TIGHT 2/S

BARBARA: There, take that and
you'll feel much better./

VICKI: What is it?

BARBARA: Oh, it'll just help
you sleep easier, that's all.

VICKI: May I see the container?
Yes, all right.

(VICKI SWALLOW PILL
AND HANDS GLASS
BACK)

BARBARA: No aches or pains?

42. 3 C 24

TIGHT 2/S

SHOTS CONTINUE
CUTTING BETWEEN
CAMS. 3 and 4,
AS DIRECTED

VICKI: I didn't hurt myself -
ears still sting a bit, but
that's all./

BARBARA: Well, have you decided
yet whether you're going to take
the prescribed dose?

VICKI: They seem a bit medieval.

BARBARA: I beg your pardon ...

VICKI: You wouldn't like it if
I wanted to stick leeches on you,
would you? And it boils down to
the same thing! These may have
been taken in your time ...

BARBARA: Now w it a minute,
Vicki, don't blame my generation
for everything. These belong to
the Doctor.

(next)

VICKI: Well, he must have picked them up on his travels, then. I've never heard of ... (SHE READS) ... (Chemical formula from bottle).

BARBARA: Oh - so you took medicine at school, did you?

VICKI: Of course, I did! (SURPRISED) Didn't you teach it?

BARBARA: No - we worked up from the three 'R's'.

VICKI: Oh? What are they?

BARBARA: Reading, Writing and Arithmetic ...

VICKI: It was a nursery?

BARBARA: It was not!

VICKI: I wish I'd have gone to your school. We had to take an Educational Certificate on Medecine, Science, Physics, Chemistry, and, oh lots of things.

BARBARA: Had to take - you mean..?

VICKI: (NODDING) I did that when I was ten...

BARBARA: Ten! What did you do in your time? Live in the classroom.

VICKI: Practically - a whole hour a week.

(BARBARA REACTS)

We had these machines, you see, and

(on)

- 12b -

BARBARA: Yes, all right.
Now look, Vicki, you don't
think these pills are going to
harm you, do you?

VICKI: No....

BARBARA: Well, suppose you
just pander to my ancient
medieval superstition and take
them for me, eh?

VICKI: Well

BARBARA: It'll save me the
trouble of putting on a mask and
paint and dancing round a fire
to ward the evil spirits off.

(VICKI LAUGHS)

VICKI: Oh, all right.

(SHE TAKES THE
PILL, DRINKS
THE WATER)

BARBARA: Good - now you just
try and get some rest.

VICKI: That's nice, Barbara -
I haven't seen you wear it before.

BARBARA: The bracelet? I
haven't had it long ...

VICKI: Was it a present?

43. 4 C 9
CU VICKI

BARBARA: Yes. /

44. 3 C 16
MS BARBARA

VICKI: From Ian? /

45. 4 C
a/b

BARBARA: No. Nero, as a
matter of fact. /

(3 next a/b)

- 12b -

(4. on)

46. 3 C 16
S/b

VICKI: Nero? But it couldn't have been. /

47. 4 C 16
TIGHT 2/S

BARBARA: I haven't been able to tell you before, but Ian and I went to Rome, just like you and the Doctor. /

HOLD TIGHT,
letting BARBARA
out of frame.
PUSH IN on VICKI

VICKI: Yes, but - how? When?
I mean ...

BARBARA: I'll tell you all about it when you wake up.

VICKI: I'm not sure whether you're making it up or not.
I'll ask Ian - he'll tell me.

BARBARA: All right. He'll be back soon.

VICKI: Back? He's gone outside?

48. 2 B 35

WIDE 2/S IAN/DOCTOR

/BOOM A1/ /

10. EXT. PLANET VORTIS. DAY.

(DOCTOR WHO AND IAN
OUTSIDE THE TARDIS.

THE DOCTOR PULLS AWAY
A LOOSE PIECE OF THE
ROCK, MOVES TOWARDS
IAN WITH IT, HIS
FEET CRUNCH ON THE
GROUND ECHOINELY.)

DOCTOR WHO: See this, Chesterton?
Come over here and learn something.
It looks like Mica.

IAN: One of the silicates.

DOCTOR: I would say it's capable of
withstanding great heat. Have you got
something sharp I can use?

IAN: What?

DOCTOR WHO: Something sharp

(1 next - Low
6MS IAN)

IAN: Yes, my pen.

(THE PEN VANISHED)

What on earth?!

DOCTOR WHO: What sort of a conjuring trick is that?

IAN: It's not a conjuring trick. My pen - it's just vanished, into thin air. (SHOUTS) My gold pen - it vanished. (ECHOES) Vanished..ished...
DOCTOR: What was the metal content of that pen?

IAN: It was gold.

DOCTOR: Gold?

49. 1 C
LOW CMS IAN

WIDEN to let
DOCTOR in R. of F.

DOCTOR WHO: My ... dear boy ... it's just an echo. Now don't start telling me you've never heard of that!

IAN: No, I don't mean that.
It's just this place,
this feeling.

DOCTOR WHO: What are you talking about?

IAN: Haven't you got a feeling we're being watched?

DOCTOR WHO: Not particularly - but as a matter of fact, if I lived here, and heard you shouting your head off, I'd probably come and have a look at you myself.

(2 next - 2/S a/b)

IAN: But you wouldn't take my pen.

Your pen.
DOCTOR: (AFTER A PAUSE)/ Whatever force is holding the Tardis here has got your gold pen. There's something we've got/Come on. to solve.

50. 2 B 35
2/S a/b

(THE DOCTOR TURNS/
AND STEPS OUT
BOLDLY.

Let DOCTOR out R.

HE GOES AFTER HIM.)

51. 3 A 24
LS BARBARA

BOOM C1 //

11. INT. TARDIS. DAY.

52. 4 D 16
LOW CU SCANNER

(BARBARA MOVES
ACROSS PAST THE
CONTROL TABLE
TOWARDS THE SCANNER
AND LOOKS UP AT IT. //
SHE SEES IAN AND
THE DOCTOR MOVING
ACROSS AND OUT OF
SIGHT BEHIND SOME
CRAGS)

52a. 1 (picture on scanner)
LS DOCTOR & IAN

53. 3 A 16
TIGHT MS BARBARA
showing her L. arm
with bracelet

4 TO C

(SUDDENLY BARBARA'S
L. ARM JERKS OUT OF
ITS OWN ACCORD,
PULLING HER TOWARDS
THE DOOR. SHE
PAUSES, STARES, RUBS
HER HANDS TOGETHER
AND LOOKS AROUND,
BACKS AWAY OUT OF THE
CONTROL ROOM, AND OUT
THROUGH THE ADJOINING
LIVING QUARTERS' DOOR)

54. 4 C 35
HIGH LS VICKI

BOOM B1/ (turned)

12. INT. TARDIS. LIVING QUARTERS. DAY.

BARBARA in L.

(VICKI STILL IN
HER BUNK. BARBARA
COMES IN.)

3 TO C

VICKI: Barbara?

(3 next - Tight MS)
BARBARA

(54 on 4)

BARBARA: Oh, I'm sorry, Vicki - did I wake you?

VICKI: No. (PAUSE) Others come back yet?

BARBARA: Not yet.

54a. 3 C

MS BARBARA

VICKI: Is something wrong? /

54b. 4 C

a/b

BARBARA: No! Why? /

54c. 3 C

a/b

VICKI: I don't know. You seem nervous. /

54d. 4 C

MS VICKI

BARBARA: There's something about this planet. /

55. 3 C 24

TIGHT MS BARBARA
to include L. arm
with bracelet

VICKI: Yes, I wish we'd materialised in some really luxurious time - you know, with lots of lovely things to buy, and wear, and eat ...

(BARBARA'S ARM
AGAIN JERKS UP
INVOLUNTARILY.
VICKI STOPS SPEAKING
TO WATCH. BARBARA
COMPLETES THE GESTURE,
TRYING TO MAKE IT
LOOK NATURAL)

56. 4 C 35

2/S a/b

VICKI: Is your arm hurting, Barbara?

BARBARA: Er, no. No.

57. 3 C 16

BCU BARBARA

(BARBARA DECIDES TO
TRY TO EXPLAIN)

BARBARA: Sounds silly, but it feels as though it doesn't belong to me. A moment ago, it moved. Without my intending it to.

58. 4 C 16

CU VICKI

(VICKI STARES AT HER)

(3 next - WIDE 2/S
VICKI/BARBARA)

(M. on 4)

59. 3 C 35
WIDE 2/S VICKI/BARBARA

BARBARA: It's only the things we don't understand, that frighten us. There's probably a perfectly sensible explanation.

60. 4 9 16
CU VICKI

/3 TO A/

(BARBARA STANDS UP, ADJUSTS VICKI'S BEDCLOTHES, MOVING OUT)

BARBARA: I'm just letting my imagination...

MIX TO

61. 2 C 24
LCW WIDE SHOT
LANDSCAPE.

13. EXT. PLANET VORTIS. DAY.

Let DOCTOR & IAN in
R.

(DOCTOR WHO AND IAN APPEAR FROM BEHIND SOME ROCKS AND MOVE OFF AT RIGHT ANGLES TO THE C.M. IAN IS SUDDENLY TRANSFIGURED BY WHAT HE SEES. HE GRABS THE DOCTOR, WHO LOOKS AND IS EQUALLY AMAZED.)

62. 1 D
LOW SHOT of model

THEY SEE A Menoptera MODEL STATUE theme music RISING INTO 5" (3) THE SKY. IT SHOWS A MENOPTERA, WINGS EXTENDED)

63. 2 C 24
TIGHT 2/S c/b

(DOCTOR WHO AND IAN MOVE FORWARD)

IAN: This has been built.

DOCTOR: Yes, but when? It's old, Chesterton, old - so ancient. Look at the state of it.

OVERLAY

64. 3 A 50
2/S DOCTOR/IAN
through blacks

(IAN AND THE DOCTOR MOVE FORWARD TO BASE OF STATUE AND LOOK UP)

65. 1 D

(65 on 1)

- 18 -

PRE-RECORD:

DOCTOR: Pity we didn't bring a ladder with us. Might see what's up there.

IAN: Well, it's not Nelson for sure,

DOCTOR: No, no pigeons.

1 TO B
3 TO B

End music
(3)

SLIGHT RECORDING PAUSE FOR IAN AND DOCTOR TO RE-POSITION

SCENE 13 CONT.....

66. 2 C 35

WIDE 2/3S DOCTOR/IAN

(THE DOCTOR AND IAN LOOK UP OVER CAMERA. THEY START TO MOVE AWAY)

DOCTOR: Still - this isn't what's holding the ship here.

IAN: But it's curious, though.

DOCTOR: Yes, it is. But at the moment I'm interested in finding something much more tangible!

(THEY MOVE AWAY)

67. 4 F 35

CU POOL

PULL BACK and PAN UP to let in DOCTOR/IAN in LS

IAN: Doctor - here ...

(DOCTOR WHO JOINS HIM. IAN POINTS AND ADVANCES ON THE POOL)

I suppose it could be water - any type of life would need that ...

(2 next - BCU DOCTOR)

(57 on 4)

STANDBY TK-23

(IAN COMES TO
EDGE OF POOL,
STOOPS TO GATHER
THE LIQUID UP IN
BOTH HANDS, WHEN
THE DOCTOR CALLS
PREMTOIRILY)

68. 2 C 9

BCU DOCTOR

DOCTOR: Chesterton - wait!

Stop!

69. 4 F 35

DEEP 2/S a/b

2 TO D

(IAN HALTS AS
DOCTOR WHO HURRIES
UP AND SHOVES HIM
ASIDE FROM THE POOL.
IAN STAGGERS SIDEWAYS.)

IAN: What's the matter?

DOCTOR WHO: Mmmm....

Q. TK-23

(HE HOLDS OUT A
HAND AND SNAPS
HIS FINGERS)

Tie ... that'll do - let me
have your tie.

IAN: I haven't got one.

DOCTOR WHO: Yes, your tie, the
thing round your middle.

(IAN HANDS IT OVER)

DOCTOR WHO: Now - let's see ...

(HE LEANS OVER,
DANGLES THE TIE
OVER THE POOL)

IAN: What are you doing? Hey!

70. TELECINE 4 (TK-23) Dur:

Ext. Day.

The end of the tie is
lowered into the pool.
A smouldering arises.

The tie is withdrawn,
frayed at the end.

END TELECINE

IAN: (VOICE OVER) Well, of
all the ...!

71. 2 D 24

HIGH TIGHT 27S

DOCTOR/IAN

14. EXT. PLANET VORTIS. DAY.

(4 next - CU IAN)

(71 on 2)

4 TO E

(DOCTOR WHO EXHIBITS
THE REMNANT OF THE
TIE)

DOCTOR WHO: You see!

IAN: You, you've ruined it!
That's my Coal Hill School tie!
And you - you just ...

DOCTOR: Saved your life? Well
you were about to put your
hands in it, were you not?
There could have been remnants
of a Coal Hill teacher in there
instead of his tie ...

(IAN SNATCHES THE
REMNANTS OF THE TIE,
HOLDING IT TO HIS
SHIRT)

DOCTOR: Water, he said. Water.
What did you teach at that school -
apart from that ridiculous
pastime of kicking a bladder
about on a field? Mm?

(THE DOCTOR MOVES
AWAY SLIGHTLY, HIS
BACK TO THE POOL.
IAN MOVES ACROSS
AND LOOKS DOWN INTO
THE POOL)

IAN: Never mind about me. What
is it?
DOCTOR WHO: Silica? ... echoes? ...
Gold. And now acid. Similar
properties to formic acid. (MUMBLES
Strange ... very strange... ABOUT
OTHER
ACIDS)

(FROM IAN'S P.O.V.
IS SEEN THE
REFLECTION OF A
WATCHING ZARBI. L/B
IT MOVES AWAY, End of
DISLODGING A "Piece
STONE WHICH Neuville"
FALLS INTO Zarbi
THE POOL) theme
music (4)

72. 4 E 16
CU IAN

PULL OUT slightly
to let DOCTOR in R.

IAN: Doctor! Quickly!

(DOCTOR MOVES
INTO IAN AS HE
POINTS INTO POOL) End music
(4)

(5 next - Wide 3/S
IAN/DOCTOR/POOL)

(72 on 4)

IAN: There's something in there.
I saw a light - then something
broke the surface.

DOCTOR WHO: A light? Reflection
of a planet ...

IAN: I tell you, Doctor. I saw
it.

DOCTOR: Chesterton, if this
is your idea of getting your
own back, because of the tie
business, it's a pretty poor
one....

IAN: Doctor ...

DOCTOR: We came here to
find the source of this
interference remember - I suggest
we put our minds to that ...
Come along.

(THE DOCTOR MOVES OFF.

IAN STARTS TO FOLLOW
HIM. THEY HALT. A
HUMMING RISES, ECHOING
AMONGST THE CRAGS,
INTERRUPTED BY A HIGH
CHIRruping.)

SFX: Single
Zarbi

(A beat to lose
Boom A. Then
CUT TO...)

IAN:

What is it?

73. 5

WIDE 3/S IAN/
DOCTOR/POOL

L/B
Beginning
of
"Piece
Nouvelle"
Music
(5)

4 TO A

(THEY BOTH LISTEN)

74. 3 B 35

LOW TIGHT MS
BARBARA

15. INT. TARDIS. DAY.

Broken
cadence
in high
disharmony.

CRAB L. with her,
holding tight.

(BARBARA IN THE
CONTROL ROOM,
HEARS THE SOUND
AND BACKS AWAY
AGAINST THE DOOR
OF THE LIVING
QUARTERS)

1' app.

74A. 5

Narrow vertical
shot VICKI

16. INT. LIVING QUARTERS. DAY.

(3 next - VBCU
BARBARA)

W.B.

- 22 -

(74A on 5)

(, ASLEEP
IN HER BUNK,
MOANS AND TURNS
IN HER SLEEP
THE NOISE GETTING
THROUGH TO HER,
WE CAN HEAR IT
IN THE LIVING
QUARTERS, BUT
NOT AS LOUDLY
AS IN THE CONTROL
ROOM.

75. 3 B 16

VBCU BARBARA

17. INT. TARDIS, DAY.

(WE RESUME ON
BARBARA, SHE
REACTS IN FEAR
AND WE CHANGE
ANGLE, TO

76. 4 A 35

WIDE SHOT of TARDIS

BARBARA exits L. of F.

SEE THE TARDIS,
DOORS, OPEN,
APPARENTLY,
OF THEIR OWN
ACCORD. THE
MUSIC UNDERLINES.

77. 3 B 16

CU TABLE in Laboratory

HOLD metal object in
whip pan to floor

INCLUDE THE
TABLE ON THE
RIGHT OF THE
DOORS.

78. 5

CU CONTROL PANEL

/3 PULL OUT TO A FAST/

(3 next - CU BARBARA)

W.B.

- 23 -

(78 on 5)

ZOOM WIDE to inc.
ship

METAL OBJECTS ON.
THE TABLE START
TO JUMP AROUND.
THE CONTROL PANEL
SPINS AROUND.
BARBARA GASPSS.

79. 3 A 16

CU BARBARA

ARMED AND DANGEROUS

... BARBARA'S
ARM,
WITH THE BRACELET,
JERKS TOWARDS THE
DOOR.

End music
(5)

80. 4 A 16

HIGH MS BARBARA

BARBARA: No, no!

(SHE TRIES TO PULL
HER HAND BACK BUT,
TO

81. 3 A 50

V.L.S. BARBARA

HOLD on doors as
they shut

4 TO C

AS THE MUSIC
RISSES.

Over mod
multi Zarbi
noise

BARBARA IS DRAWN
OUT OF THE SHIP.

THE DOORS CLOSE
BEHIND HER,

Peak and cut

82. 2 D 35

L.2/S IAN/DOCTOR

18. EXT. PLANET VORTIS. DAY.

PULL BACK with them

(3 next - LS table
spinning)

(82 on 2)

(DOCTOR WHO AND IAN
MOVE INTO SHOT
AND LOOK AROUND,
LISTENING)

Zarbi
noise
again
low

IAN: Are you saying these
noises are messages?

DOCTOR WHO: They come from some
sentient thing - or a machine
operated by it. Chesterton,
we've got to locate its source...

83. 3 A 35
LS TABLE SPINNING

19. INT. TARDIS. DAY.

(THE DOORS HAVE
OPENED AGAIN.
THE CONTROL PANEL
IS STILL SPINNING,
THEN IT STOPS)

Loud Zarbi
noise
fading to
quiet

84. 4 C 24
MS VICKI

20. INT. LIVING QUARTERS. DAY.

(VICKI WAKES AND
SITS UP)

VICKI: Barbara?

(THERE IS NO ANSWER)

VICKI: Barbara?

(AGAIN THERE IS
NO ANSWER.
VICKI GETS OUT
OF BED AND MOVES
OFF)

2 TO C
4 TO A PAUSE FOR ARTIST

(4 next - High
LS VICKI)

(Rec. pause)

85. 4 A 24

HIGH LS VICKI

21. INT. TARDIS. DAY.

(THE DIVIDING DOORS
INSIDE THE TARDIS
OPEN AND VICKI COMES
THROUGH AND LOOKS
AROUND. SHE MOVES
TOWARDS THEM, STOPS
AND SHOUTS)

86. 3 A 50

LS VICKI

VICKI: Barbara! Where are you?
Barbara?

(SHE DRAWS BACK IN
FEAR AS THE DOORS
BEGIN TO CLOSE)

87. 1 B

WIDE SHOT of
landscape.

22. EXT. PLANET VORTIS. DAY.

U.S. section

(DOCTOR WHO AND IAN
LISTENING TO VICKI'S
CALL ECHOING AROUND)

Let DOCTOR & IAN
in R.

PRE-RECORD

VICKI: (OVER ECHO FX - LOW)
... Barbara ... Barb...

Let them go L.

IAN: It's Vicki! - Doctor,
something's wrong. Back at the
ship....

DOCTOR WHO: The doors must be
open.

IAN: Come on, Doctor!

/4 TO F/

REC. BREAK FOR ARTISTS AND FOR CAM.1 TO TURN ITS HEAD & STRIKE BOX

(1 next - Wide shot
between X & Y)

(Rec. Pause)

88. 1 B (right)

WIDE SHOT between
X and Y. 22. CONT....

Let IAN in L.

PULL OUT as he
approaches and
PULL UP to shoot
through web suspended
from ceiling.

(IAN COMES RACING
IN THE DIRECTION
OF THE SHIP AND
TOWARDS CAMERA.
HE STUMBLES INTO
A GIANT WEB)

L/B
Sonatine
 $\frac{1}{2}$ (a) 45
Web
music
(6)

IAN: Hurry, Doctor!

DOCTOR WHO: Chesterton! In
front of you! Look out!

IAN: Keep away, Doctor -
get to the ship!

89. 2 C 9

BCU IAN

(IAN THRASHES
AND STRUGGLES)

IAN: Get back to the ship!

(HE THRASHES
WILDLY)

End music
(6)

90. 4 F 35

LS ACID POOL

PAN UP to see
BARBARA

(THE ACID POOL
AREA OF THE
VORTIS LANDSCAPE.
BARBARA, HER HAND
HELD IN FRONT OF
HER, STUMBLES
FORWARD.

91. 2 C 16

CU POOL

SHE IS COMING

Over mod.

92. 4 F 16

MS BARBARA

NEARER TO THE

on chirruping

ACID POOL.

93. 2 C 16

CU POOL

Peak and cut

94. 4 F 9

CU BARBARA

(BACK TO IAN
STRUGGLING
TO FREE HIMSELF)

95. 1 B

TIGHT 2/S IAN/DOCTOR

4 TO A FAST

(3 next - High CU
VICKI)

(95 on 1)

DOCTOR WHO: Chesterton! Don't move!

2 TO A

(DOCTOR WHO JOINS IAN, WHO STOPS STRUGGLING)

IAN: It hurts ... stings ...

DOCTOR WHO: Don't move ... It's no good - I'll have to go back to the ship - get something to free you with.

IAN: Yes ... all right.

DOCTOR WHO: Keep as still as you can! I'll try not to be too long ...

(THE DOCTOR MOVES OFF)

96. 3 A 50

HIGH CU VICKI

BOOM C

23. INT. TARDIS. DAY.

(VICKI TRIES TO PICK UP ONE OF THE METAL OBJECTS: IT EVADES HER.)

97. 4 A (tilt)

LS VICKI OVER control panel

SHE SHRIEKS AND RUSHES TO CLING TO THE CONTROL PANEL AS THE SHIP LURCHES. SHE HOLDS ON AND TURNS TO LOOK AT THE SCANNER SCREEN.

98. 2 A 16

SCANNER

THE LANDSCAPE WAVES AND MOVES, AS THOUGH THE SHIP IS IN MOTION.

99. 1 A (pic. on scanner)

WIDE SHOT of landscape.

PANNING L. & R. slightly

VICKI, CLINGING TO THE CONTROL PANEL,

STARTS TO FLICK AT SWITCHES AND LEVERS HAPHAZARDLY.

THE CONTROL COLUMN STARTS TO MOVE UP AND DOWN AND GIVES OFF ITS USUAL NOISE.

100. 3 A 50

HIGH MS VICKI over panel

1 TO C
4 TO E

101. 1 C

WIDE SHOT of landscape where Box stood.
(4 next - Roller)

/Fishing rod/

24. EXT. PL NLT VORTIS. DAY.

(101 on 1 .)

Let DOCTOR in R.

(DOCTOR WHO RUNS
INTO SHOT. HE
STOPS AND LOOKS
AROUND)

ZOOM IN on DOCTOR
to hold him in BCU

DOCTOR WHO: The ship. It's
gone.

S/I TRAIL SLIDE: Next Episode
THE ZARBI

102. 4 E

ROLLER CAPTION:

F/U CLOSING
MUSIC

Dr. Who
WILLIAM HARTNELL

Ian Chesterton
WILLIAM RUSSELL

Barbara Wright
JACQUELINE HILL

Vicki
MAUREEN O'BRIEN

Zarbi Operators
ROBERT JEWELL
JACK PITT
GERALD TAYLOR

Title music by RON GRAINGER
and the BBC Radiophonic Workshop

Film Cameraman
PETER HAMILTON

Film Editor
GITA ZADEK

Story Editor
DENNIS SPOONER

Designer
JOHN WOOD

MIX SLIDE:

Producer
VERITY LAMBERT

MIX SLIDE:

Directed by
RICHARD MARTIN

BBC tv

F A D E S O U N D A N D V I S I O N